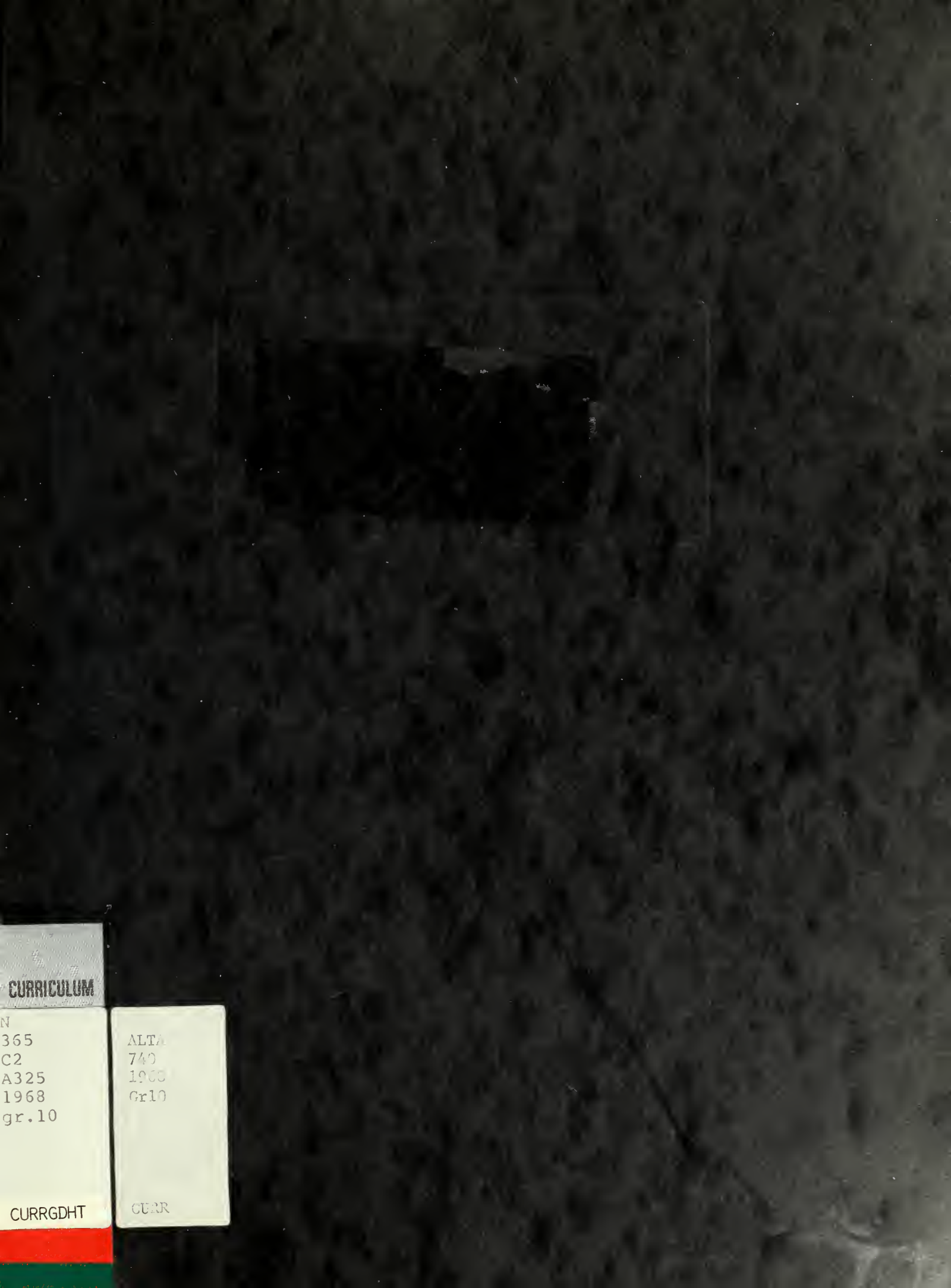
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Curriculum Guide

for

Senior High School

Arts 10

(Interim)

Department of Education

Edmonton, Alberta

September, 1968

ACKNOWLEDGEMENT

The Department of Education acknowledges with appreciation, the contributions of the Subcommittee on Senior High School Art and Arts and Crafts to this Curriculum Guide for Arts 10. The Subcommittee operated under the guidance of the Senior High School Curriculum Committee.

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NOTE: This is a service publication only. The official statement regarding the Arts 10 course is contained in the Senior High School Program of Studies. The information contained in the Guide is prescriptive insofar as it duplicates that contained in the Program of Studies. There are in the Guide, however, as well as content, methods of developing the concepts, suggestions for the use of teaching aids, and lists of additional reference books.

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A R T S 10

INTRODUCTION

Arts 10, a survey course in the visual arts, is offered as a part of the general program of secondary schools. It is designed to give students an understanding of the fundamental structure of the subject of art. It provides an overview of the various areas of the visual arts and it gives students the opportunity of expressing themselves in each area.

Ideally, all high school students should have experiences in art both as consumers and as producers. Through the use of slide and film presentations, lectures, discussions, demonstrations and experiments with line, shape, tone, color and texture in a variety of media, students should develop a greater sensitivity to aesthetic values in nature and in art. They should develop the ability to make independent and discriminating judgements as consumers of all sorts of man-designed objects in daily use. They should discover in art a means of understanding other cultures and of providing a source of deep personal satisfaction. This basic course, which involves training in the principles of the structure of art, is necessary for effective achievement in subsequent, more specialized courses.

Arts 10 is concerned with design. The student learns to recognize the elements and principles of design as they are found in nature and in art and to use them in his own creative expressions. Arts 10 includes a study of art of the past and the present as it relates to art activities in the various areas. The student develops aesthetically through appreciation and expression in various areas of the visual arts: architecture and environment, drawing, painting, printmaking, sculpture, crafts and design in commerce and industry. Through this exposure to design, the student should become more sensitive to aesthetic values. He should also gain a sense of direction for further study.

Arts 10 has been planned to take the place of Arts and Crafts and Art 10. This course differs from the previous art courses in its emphasis on design and exposure to a broader range of media. This course should be taught only by qualified art teachers, as the strength of the program depends on the ability, experience, and enthusiasm of the teacher.

The art classroom should contain a projector and screen for viewing slides; classroom reference books on art; working space, storage space and exhibition areas for both two-and three-dimensional work. Supplies,

equipment, and facilities are listed separately. Instruction will be facilitated by installing a screen and projection facilities within the art room, as the instructor will be combining the use of visual aids with on-going activities.

Arts 10 is a prerequisite for further courses in high school art. Art 20 and Art 30 will offer a depth study in the areas of painting, drawing, printmaking and sculpture. Art 21 and Art 31 will offer an opportunity to specialize in crafts based on such materials as clay, fabric and metal.

OBJECTIVES

The objectives are to help the student:

- to further develop perceptual awareness and sensitivity; to see, feel, and appreciate design in the world;
- to develop an awareness and understanding of the art of the past and the present;
- to develop his ability to apply his understanding of design principles to self-expression in art and everyday living;
- to develop in various areas of the visual arts, such skills and techniques as may be necessary for his self-expression.

Student involvement will be continually influenced by changing social patterns which may create a desire to investigate:

- contemporary and emerging art forms
- contemporary and emerging artistic vocabulary
- contemporary and emerging materials.

COURSE CONTENT

The Arts 10 course is divided into nine separate units. In the normal school year, approximately four weeks would be given to each. Each unit is considered of equal importance. The general content of each unit is outlined below; the program within these broad areas should be structured by the art teacher, making use of the grid on page nine. Except for the design unit and the one on individual projects, which fall at the end of the course, the units may be studied in any desired order.

Art history is to be incorporated into all units. For purposes of this course, it is recommended that the works of art be identified as belonging to one of five main historic periods: ancient art, medieval art, renaissance art, nineteenth century art, and modern art.

Work within each unit should further the objectives of the course. The importance of both aspects of the course, understanding and expressing, cannot be over-emphasized. However, the time allotted to either area of involvement will depend on the approach of the teacher and how the various units and activities of the program interrelate. It may be advantageous, in the judgement of the teacher, to begin some units with appropriate activities and work through these to appreciation and understanding (see grid).

INTRODUCTION

1. Design
   - Language of design
   - Elements and principles of design in nature and in man-made world

2. Architecture and Environment
   - Buildings
   - Town planning
   - Landscape architecture

3. Drawing
   - Contour
   - Gesture
   - Mass
   - Finished compositions

4. Painting
   - Pattern
   - Form
   - Composition

5. Printmaking
   - Surface printing
   - Relief printing
   - Stencil printing

6. Sculpture (clay, wood, metal, etc.)
   - Relief sculpture
   - Three-dimensional forms

7. Crafts
   - Pottery
     - hand building
     - decorating
   - Fabrics
     - fabric making
     - fabric decorating
   - Metals
     - shaping
     - joining
     - decorating

8. Product Design
   - Packaging, advertising, illustration
   - Manufacture of consumer goods

9. Additional Individual Projects
   - One two-dimensional project of student's choice, and/or
   - One three-dimensional project of student's choice

NOTE: re: Semester Programs

In any semester system, the total allotment of time to the art program will remain the same; therefore, no changes will be necessary to the units. If a school follows a semester system using double periods, it might be preferable to study two units concurrently. However, in areas such as ceramics, the double period in one unit would be extremely beneficial and time-saving--cutting down appreciably on preparation and clean-up time.

BASIC LIST OF REFERENCE BOOKS FOR ART CLASSROOM

(Also recommended that duplicate copies be placed in the school library)

NOTE: Prices subject to change without notice.

Design and Composition:

Rowland, Kurt, *Looking and Seeing Series*, London, Ginn, 1964, $1.90 ea.

1. Pattern and Shape
2. Development of Shape
3. The Shapes We Need
4. The Shape of Towns

- Teacher's notes
- Filmstrips

Bevlin, Marjorie Elliott, *Design Through Discovery*, Holt, 1963, $4.95.

History of Art:

Janson, H. W., *History of Art*, Abrams, N.Y., 1963, $10.00.

Brieger, Peter, et al, *Art and Man*, 3 vols., Holt, Rinehart and Winston, Toronto, 1964, $3.95 ea.

Drawing:

Rottger, Ernst, *Creative Drawing: Point and Line*, Reinhold, 1964, $5.50.

Painting:

Sorgman, Mayo, *Brush and Palette*, Reinhold, 1965, $10.75.

Printmaking:

Andrews, Michael, *Creative Printmaking*, Prentice-Hall, 1964, $5.95.

Sculpture:

Johnson, Lillian, *Sculpture - The Basic Methods and Materials*, N.Y., David McKay, 1960, $4.95.

Design Crafts:

Rottger, Ernst, *Creative Clay Design*, Reinhold, 1963, $5.95.

Moseley, Jonnson and Koenig, *Crafts Design*, California: Wadsworth Publishing Co., 1962, $11.50.

Design in Commerce and Industry:

Faulkner, Ray, et al, *Art Today*, 4th ed., Holt, 1962, $8.95.

NOTE:

- Reference books for each senior high school art room, as listed above, would cost approximately $75.00 per set. The same books would be adequate for other high school art courses.

- Newer books may be substituted for the above as better material becomes available in the different areas.

- Paper-backs and art periodicals should be added to this basic library.

EVALUATION

Evaluation plays a major role in student development. It is concerned with:

- how the student goes about his work (or his working habits)
- the quantity and quality of the work produced
- what the student does outside the class to help improve his understanding, knowledge and skills.

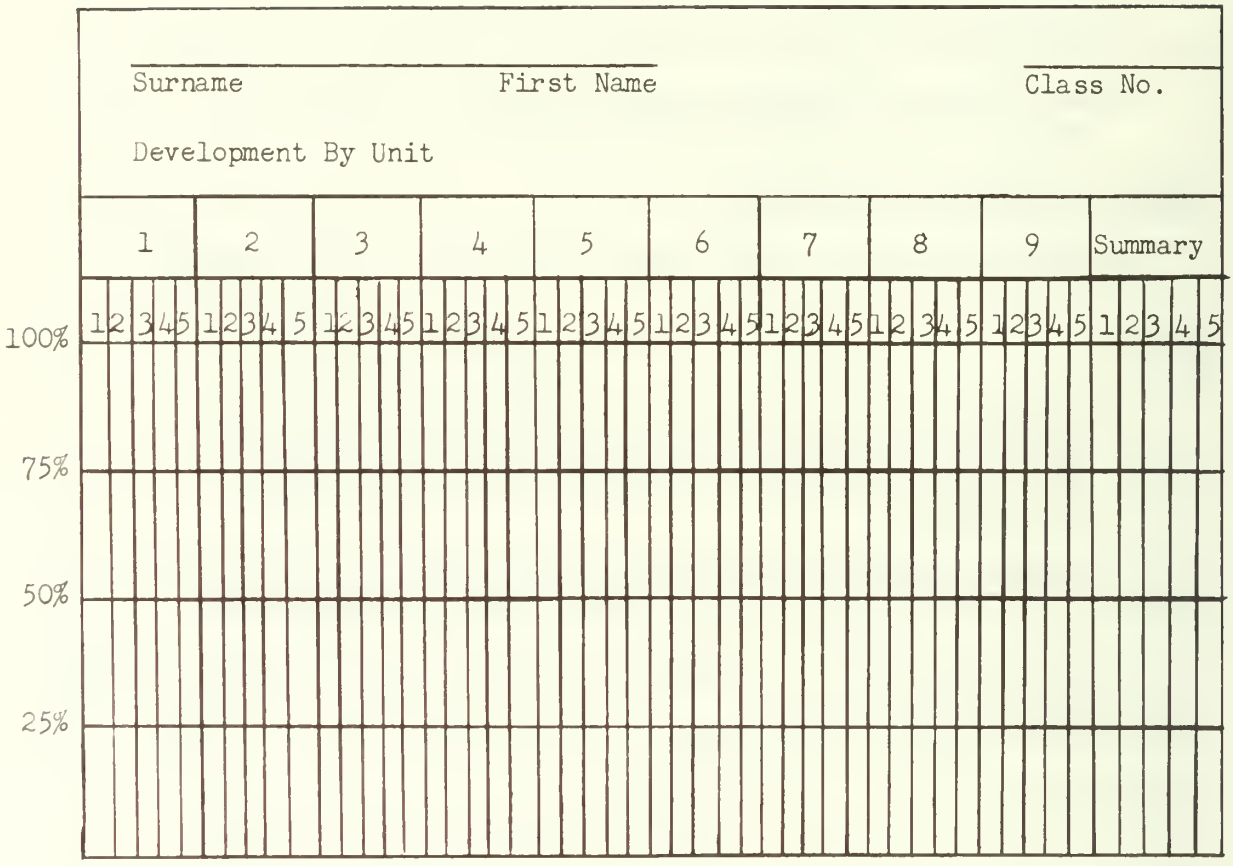
A numerical value should be assigned to each unit and a check list, card system, or anecdotal record prepared, bearing in mind that evaluation is a continuous process. The ideal evaluation is by teacher-student discussion.

Suggested Procedure for Recording Evaluation

One means of recording is by a card system, evaluating the student's progress at the completion of each unit and summarizing it for the year.

Surname First Name Class No.

Development By Unit



In this evaluation, one would record the student's growth and development in relation to the objectives by placing a dot between the lines at the desired percentile level for each of the following areas:

1. Sensitivity to surroundings
2. Understanding of art - past and present
3. Application of design principles
4. Development of skills
5. Completion of projects

Coded color dots would show the student's development in each area.

ARTS 10, SURVEY COURSE - DESIGN IN THE VISUAL ARTS

UNITS	AWARENESS AND UNDERSTANDING		EXPRESSION AND ACTIVITIES	
NOTE: (1) Nine units of equal importance (approximately four weeks per unit in normal school year) (2) Units other than first and last to be studied in order of preference (3) It may be advantageous to approach some units through activities to understanding	Development of student's perceptual sensitivity to the world around him	Development of student's appreciation and understanding of art of the past and present as it relates to classroom art activities.	Development of student's ability to apply his understanding of design principles to self-expression in art and everyday living.	Development of student's skills in the various areas of design.
DESIGN The language of design - Elements - Principles	Design elements and principles - in nature - in man-made world Use of photography in studying design.	Introduces five basic periods of Art History to give some chronological order--ancient, medieval, renaissance, nineteenth century, modern art. Find examples of the design elements and principles from the five basic periods.	Choices of project, subject, style	Through experiences based on the design elements using various materials.
ARCHITECTURE AND ENVIRONMENT Buildings Landscape Architecture Town Planning	Relationship of buildings to environment. Relationship of exterior and interior of buildings. Emphasis on space. Sketches of surroundings. Study of town--design elements in architecture and parks.	Relate an example of good design in architecture from each of the five periods to buildings of the present. Study a few town layouts of past periods.	Developing a design project such as design of express way, park area, or groups of buildings,--working primarily with basic shapes.	Through exercises in three-dimensional design using a choice of materials, and familiarity with architectural plans and symbols.
DRAWING Contour Gesture Mass Finished Composition	Examination of design element "line" in world around us. Emphasis on line and tone in drawing from observation... natural forms, man-made forms, life drawings. Sketching of landscapes.	Study a few outstanding drawings from each period. Relate design and expression.	Drawings based on abstractions or realistic forms Expressive drawings.	Through drawing with various media and studying the various expressive qualities of different media.
PAINTING Pattern Form Composition	Discovering subject matter. Sketching as a preliminary to painting. Emphasis on color, tone, composition.	Study master paintings of the five periods, drawing attention to the different media used. Compare handling of a common subject in different periods.	Combine design principles and free expression in--expressive paintings, abstractions, imaginative paintings. Concern with total composition.	Through experiments in color, and painting in various media on a variety of surfaces.
PRINTMAKING Surface Printing Relief Printing Stencil Printing	Subjects from the world around us. Exploration of surface patterns through rubbings. Contour drawings as subject matter.	Study beginnings of printmaking in art history and prints of other periods. Variation of design according to use and media in printmaking.	Total design or composition, line, tone, and color. Selecting media for best expression of idea.	Through printmaking using a variety of tools and processes. Procedure for numbering and titling artists' prints.
SCULPTURE (Clay, Wood, Metal, etc.) Relief Sculpture Three-dimensional Forms	Discovering sculptural forms, natural and man-made. Simplified models in clay or plasticene. Emphasis on space and reflected light.	Sculptural forms in the five historical periods, noting the use of different materials. Study the unity of form and space relationships.	Consideration of total composition Choice of material must be consistent with the idea.	Through necessary skills in working with the selected material.
CRAFTS I Pottery - hand building, decorating II Fabrics - fabric making, fabric decorating III Metal - shaping and joining, decorating .	Basic shapes from nature which could apply to the craft. I - Emphasis on three-dimensional form and surface decoration. II - Emphasis on pattern and surface decoration. III - Emphasis on three-dimensional form and surface.	I - Pottery of the various periods of art history. II - Fabrics of the various periods of art history. III - Metalwork of the various periods of art history.	I - Projects involving combination of aesthetic and functional forms in clay pots. II - Expressive use of yarns and fabric in total composition. III - Use of metals as related to functional and expressive crafts.	Through: experiments with various methods of forming, glazing, and firing of clay; experiments with thread and dye; experiments in joining, forming, and decorating metal.
PRODUCT DESIGN Packaging, advertising and illustrating Manufacturing consumer goods	Identifying design elements in packaging and advertising. Studying design qualities of utilitarian objects.	A study of development of twentieth century product design and its packaging.	A project involving one of: advertising of a commercial product, three-dimensional form for manufacturing a commercial product.	Through development of skills in visual communication and creating functional design.
INDIVIDUAL PROJECTS TO BE SELECTED FROM THE PRECEDING UNITS One or two additional research projects chosen by each student.	Sketches related to projects.	Research study for one of the chosen projects, relating it to art of the past and present.	Personal choice Major projects in two-dimensional and/or three-dimensional areas.	Through execution of these projects, with a further development of skill and technique in areas already covered.

UNIT ON DESIGN

The Arts 10 course is planned around "doing" with emphasis on design. The introductory unit on Design presents the elements and principles as a basis for the course and the core of all subsequent units. Because most of living depends upon good design, it is essential that students be encouraged to explore design in nature and in man-made things throughout the whole year.

Since the central concern in all of art education at present is the sharpening of perception, it is vital that we guide students in learning to look at their world. Most of us only half see the objects we look at because we have never learned to develop our powers of observation. There are many ways to increase awareness in and sensitivity to good design. One approach is through the wide use of slides and films. Students are encouraged to contribute slides taken in their own environment.

The recently produced "Discovering" series of 16 mm films in color introduces the elements and principles of design in a most enjoyable and instructive manner. The viewing of these excellent films will encourage students to go out and seek interesting patterns, shapes, lines, and textures. All of this strengthens perceptive awareness and assists in the development of design concepts. With such enrichment, we have only to present avenues of exploration in design and to let the students discover as much as they can for themselves.

Design must be developed beyond its mere functional meaning to show it as a part of human experience. No step by step formula will give good design. An appreciation of design begins with the student's own native experiences and interests, and progresses as new aesthetic experiences are added. Most people learn to perceive and then to use these principles consciously. Students are eager to include the basic elements and principles of design in their creative work if these are presented in a stimulating manner. One such approach is that of *Art: of Wonder and A World*, by Jean Mary Morman, which relates design to the students' world.

References:

Bevlin, *Design Through Discovery*, Chapter 1, 2, 3.

Faulkner, Ziegfeld, Hill, *Art Today*.

Morman, *Art: of Wonder and A World*.

Moseley, Johnson and Koenig, *Crafts Design*, Chapter 1.

Films Available from Audio Visual Services Branch

Code for Media:

⋈ Films

⊟ Filmstrips

◉ Records

[] Slides

⋈ Tk-2057 *Discovering Harmony in Art*
⋈ * *Discovering Ideas for Art*
⋈ * *Discovering Composition in Art*
⋈ * *Discovering Dark and Light*
⋈ * *Discovering Creative Pattern*
⋈ * *Discovering Color*
⋈ * *Discovering Texture*
⋈ * *Discovering Line*
⋈ * *Discovering Perspective*
⋈ Tk-1628 *Design*
⋈ * *Design for Today*
⋈ * *D for Design*
⋈ Tk-1627 *Artists and Nature*
⋈ Tk-1975 *Textures of the Great Lakes*
⋈ Tk-1903 *Sailing*
⋈ Tk-1904 *Christmas Lights*
⋈ Tk-1777 *Rainshower*
⋈ Tk-1001 *The Seasons*
⋈ Tk-1764 *Sky*

Films Available from the Department of Extension

⋈ *Line and Art* - Thorne
⋈ *Design for Today* - Associated British
⋈ *D for Design* - Hagen, Hasselbach

* May be ordered by title from the Audio Visual Services Branch.

UNIT ON ARCHITECTURE AND ENVIRONMENT

"Architecture should fulfill man's need for shelter, but it should also fulfill his belief in the nobility of his existence on earth"

Eero Saarinen [1]

Architectural Design is concerned with a study of interrelated spaces and forms used in the building arts. In designing any building the purpose for which the building is to be created must be considered as well as the environment.

The architecture surrounding us did not "happen"; it is the result of planning—good or bad planning. In helping a student become more perceptive to architectural environment, one might begin by viewing one's surroundings through the eyes of the designer, who is concerned with allotting of space for certain uses - a building or group of buildings, parklands, roadways, parking facilities or a complete townsite.

Buildings

In architectural design the function of the building is the basic consideration. The architect must decide how provision may best be made for the desired activities and from these ideas develop plans for arrangement of spaces and masses -

spaces: The enclosed space, interior or exterior, rooms, halls, corridors, courts, gardens.

masses: The solid areas defining the spaces - walls, ceilings, floors, screens, pillars, sculpture.

Stress on spaces and masses should be observed in order that the program is not lost in a study of minute detail. The basic forms and their use in architectural environment is of vital concern. Students should be working at community level rather than in areas further removed.

The student should be made aware that the designer, in translating his ideas into spaces and masses, must consider several factors:

(a) The site
(b) The climate

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[1] Bevlin, *Design Through Discovery*, Page 146.

(c) The materials
(d) The methods of construction.

References

Bevlin, *Design Through Discovery,* Chapter 9, 10.

Central Mortgage and Housing, *Choosing A House Design.*

Faulkner, et al, *Art Today,* Chapter 1, 2, 4, 17.

Rowland, Kurt, *Looking and Seeing Series.*

Films Available from the Audio Visual Services Branch

- Tk-778 *Rome, City Eternal*
- T-1384 *The Living City*
- Tk-1503 *"A" is for Architecture*
- Tk-1495 *Brasilia New City*
- Tk-1973 *Decorating and Planning Your Home*

UNIT ON DRAWING

"Drawing is the very basis of vision; a vision of the world; a vision evolved through the creation of art forms."

Frederick Logan [1]

Quality of Line

Drawings are the basic means of recording personal observations; at the same time involvement in drawing increases the students' perceptual sensitivity. The unit on drawing might best begin with a study of the quality of line and the use of line in creating form. A series of exercises could be chosen from the recommended reference, *Creative Drawing*.

Approaches to Drawing

Line exercises should be followed by both objective and imaginative drawings using the varying approaches of contour, gesture, and modelling. Examples of these may be found in *Creative Drawing*, and in a supplemental reference book, *The Natural Way To Draw*, by Kimon Nicolaides.

A wide range of media and materials should be introduced. Students should be urged to draw with a "free arm" and all students should spend some time during this unit working at an upright drawing easel.

A study should be made of artists' drawings which show the various approaches.

Subject Matter for Drawings

Choice of subject matter might progress as follows:

(a) Abstract forms, as shown in *Creative Drawing*.
(b) Forms from nature - plant forms for study of growth
- stones, shells, bones and wood for study of volume
(c) Life drawings - using distortion as an expressive quality
(d) Compositions combining natural and man-made forms.

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[1] Logan, *Seminar on Elementary and Secondary School Education in the Visual Arts*, Project V003, New York University, N. Y., 1965.

In each subject area, examples could be shown of various artists' interpretations of their world. Both contemporary and historical drawings should be used.

Sketch Books - a daily or weekly composition

Sketch books should be used to record impressions of the surrounding world. Advanced students may prefer to draw these from memory. By the time the unit on drawing is completed, the "sketch-book habit" should be firmly established and students should continue to draw throughout the year.

It is recommended that in evaluating the year's work, considerable weight be given to students' sketch books, particularly to work done out of class.

References

Nicolaides, *The Natural Way to Draw.*

Rottger, *Creative Drawing: Point and Line.*

Thiel, *Freehand Drawing.*

Film Available from the Audio Visual Services Branch

T-492 *Drawing With A Pencil* - 1947

UNIT ON PAINTING

"If the painter wishes to see enchanting beauties, he has the power to produce them. If he wishes to see monstrosities, whether terrifying or ludicrous and laughable, or pitiful, he has the power and the authority to create them. .....Indeed, whatever exists in the universe, whether in essence, in act, or in the imagination, the painter has first in his mind, and then in his hands."

Leonardo da Vinci [1]

Today's artist paints the world as he understands it; through paint he expresses his own point of view. The student should realize that his experiments with paint should be directed toward finding the best means for him of making his personal statements.

During this unit, the teacher should offer inspiration; stimulate the student's interest in painting; provide information covering a variety of painting materials, tools, and processes; motivate; challenge; and encourage the students to discover for themselves the many ways of expression through painting.

Classroom experiments in painting should be related to pertinent subject matter, style, or techniques in the various periods of art history.

Approaches to Painting

Style: The manner in which the artist interprets his subject is called his "style". Various styles of painting together with examples of work of recognized artists are set out in Chapter two of *Brush and Palette*.

Design: At no time should the teacher assume that the use of imaginative painting techniques alone will guarantee success for the pupils. Guidance and instruction will be needed in the simple basics of composition, color, and tone. Color is an important element of painting and provides a highly rewarding area for sharpening the students' faculties of perception. Some understanding of color theory is necessary, but too much emphasis on this constrains or limits the students' imaginations and their desire for experimentation. Design in painting is clearly set out in Chapters Four and Five of *Brush and Palette*.

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[1] Sorgman, Mayo, *Brush and Palette*, Reinhold Publishing Co., N.Y., Page 9.

Media for Painting

Encouragement should be given students to experiment with a wide range of media--watercolor, tempera, household paints (oil or latex), oil paints and acrylics.

A variety of tools should be used in applying the paint--brushes, rollers, sponges, spatulas, sticks, spoons, etc. Too often, students have been restricted to the brush as the only painting tool and through lack of proficiency, suffered from feelings of inadequacy.

Exploration with various materials and techniques is described and illustrated in the last half of *Brush and Palette,* and in an excellent supplemental book, *Exploring With Paint.*

References

Sorgman, Mayo, *Brush and Palette.*

Petterson and Gerring, *Exploring with Paint.*

Films Available from the Audio Visual Services Branch

- * *Composition in Painting*
- * *Kenelak - Western Canada*
- Tk-522 *Brush Techniques (Water Color)*
- Tk-637 *Klee Wyck*
- Tk-1308 *Varley*
- Tk-1307 *Lismer*
- Tk-1322 *Painting an Abstraction*
- Tk-1330 *Rhythm in Paint*
- Tk-1627 *Artists and Nature*
- Tk-1718 *Michelangelo and His Art*
- Tk-2059 *Open Window*
- Tk-1194 *Picture Making by Teenagers*

Films Available Through the Department of Extension

- *Canadian Landscape* - A.Y. Jackson
- *World of David Milne* - (NFB)
- *What is a Painting?* - Book-month-club

* May be ordered by title from the Audio Visual Services Branch.

UNIT ON PRINTMAKING

"The art of printmaking is as old as art itself, and yet, only within the past decade or two has printmaking been recognized as a separate art equal in importance and in creative potential to painting and sculpture. Originally, the artist used the printing process to make reproductions of his sketches. Although there are those who still consider the printing concept as merely an extension of drawing, printmaking is no longer a handmaiden; it is instead, considered as one of the fine arts most peculiar and appropriate to our time."

Michael Andrews [1]

The reproduction of design through the various printing processes is one of the areas in the Arts 10 course which can be both challenging and satisfying to the student.

Printmaking encourages inventiveness and resourcefulness in using new ways to express ideas and feelings, to think creatively, to be concerned with good design and to gain command of the fundamental skills and knowledge required. Finding and experimenting with a variety of materials opens the student's eyes to the world about him, creating interest and appreciation in line, shape, and texture. Although most of the printing processes require a definite procedure, by use of a variety of techniques, each person can express himself in his own unique, individual manner. Learning about the printing process gives an understanding of the commercial processes and also develops an appreciation of original hand prints.

The basic aim is to foster exploration in the medium in order to develop increasingly competent, aesthetic expression of ideas and feelings. Through printmaking, students learn to create interesting and harmonious arrangements of line, mass, texture, color and value—to develop a feeling for design.

The student should become familiar with some of the artists who led the way in printmaking, and the work they produced. For example:

Durer - woodcuts and engraving
Constable - etching
Toulouse-Lautrec - lithography

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[1] Andrews, Michael F., *Creative Printmaking*, Prentice-Hall, New Jersey, 1964, Preface V.

Turner - engraving
Gericault - lithography
Daumier - wood engraving
Rodin - engraving
Rembrandt - etching
Degas - engraving and etching
Whistler - engraving and lithography

Experience with the printing techniques should enable the student to understand the basic differences in relief, surface (planographic) and stencil processes and at the same time to recognize the similarities of all printing processes.

Relief Printing - The design stands above the general level of the plate's surface. The ink is applied to the raised surface and impressions are made by pressure against these raised areas.

Surface Printing - The art of printing from a flat or textured surface which is neither raised nor incised.

Stencil - Applying ink through open spaces in a mask usually made of paper, thin cardboard, metal, or silk.

References

Andrews, *Creative Printmaking*, Chapter 1, 2, 4.

Films Available from the Audio Visual Services Branch

* *Print with a Brayer*, Bailey (CFI)
* *Eskimo Artists*, Kenojuak (NFB)

Films Available Through the Department of Extension

Lines in Relief - (EBF)
Basic Reproduction Processes - Farrell

* May be ordered by title from the Audio Visual Services Branch.

UNIT ON SCULPTURE

Today sculpture shares with painting the inventive, provocative forms which reflect our times. Sculpture was the dominant visual form from the days of ancient Egypt well into the Renaissance. For some time thereafter, the popularity of sculpture declined, but during the last century, with the work of Rodin, it emerged with fresh vitality.

The student sculptor, like the painter, should receive inspiration from many traditions. A well rounded course should familiarize him with Greco-Roman and Renaissance sculpture as well as a consideration of Oceanic, African, Aztec and Egyptian art. From such a background of visual experiences, the transition from observer to creator would seem less difficult.

Direct contact with the materials should develop feeling and understanding with dependence on the artist's eye and judgement. Planning of ideas and forms with pencil or crayons is seldom advantageous, therefore students should be given the opportunity of working directly with materials.

Additive processes of modelling which can be changed and rebuilt without loss or destruction would generally precede projects involving subtractive processes such as carving. The theme should grow out of the student's interest and experience and be related to the technical limitations of the material.

References

Bevlin, *Design Through Discovery,* Chapter 18

Johnson, *Sculpture - The Basic Methods and Materials*

Mcseley, Johnson, Koenig, *Craft Design,* Chapter 2, 7.

Films Available from the Audio Visual Services Branch

- * *The Shape of Things*
- * *Living Stone*
- Tk-1314 *Legend of the Raven*
- Tk-1848 *Haida Carver*

Films Available Through the Department of Extension

- *Living Stone* - NFB
- *Henry Moore* - BIS

* May be ordered by title from the Audio Visual Services Branch.

UNIT ON CRAFTS - I POTTERY

"Pots, like all other forms of art, are human expression: pleasure, pain, or indifference before them depends upon their natures, and their natures are inevitably projections of the minds of their creators."

Bernard Leach [1]

Ceramics offers the student opportunities to develop manual skills and design abilities, and to make functional and aesthetic discriminations. Participation in this most ancient of crafts—the changing of clay, sand and silica into objects of beauty, function, and permanence—may lead to awakened interest in local geology, in chemistry and in history.

Opportunity should be given for experimenting with the different methods of forming clay. Working at the potter's wheel is only one of many methods. It should not be felt that this method is necessary in Arts 10, although it could be introduced by a competent teacher. Both the forming and decorating of clay should be related to that done by craftsmen of the past.

Students with previous experience in working with this medium could be encouraged to explore locally for clay deposits; this will put the material in its right perspective as well as cut down on expenses. Simple glazes, requiring only a few basic materials and no elaborate equipment, could be prepared in the classroom--a few recipes are given below.

All art teachers should have a basic course in ceramics; however, until that point is reached, a careful study of *Crafts Design,* (Chapter 7) and *Creative Clay Design* would be helpful. For more information, a highly recommended book is *Ceramics,* by Glen Nelson (an elementary text introducing clay preparation and glaze-making, as well as giving an historic account of ceramics).

Three simple glaze formulas are as follows:

(a) Basic Clear, Shiny Glaze

Ingredients: Lepidolite - 6 parts; Colemanite - 4 parts
Apparatus: Basin-shaped, strong mixing bowl; heavy, smooth

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[1] Leach, Bernard, *A Potter's Book,* Transatlantic Arts Inc., Hollywood-By-The-Sea, Florida, 1965. Page 13.

rock or large spoon (for crushing and mixing); measuring cup or scoop; sieve.

Method: Measure 6 parts of lepidolite and 4 parts of colemanite into a dry bowl. Mix dry mixture well. Gradually stir in cold water to make mixture flowing creamy consistency. If lumps persist, pour mixture through sieve.

Firing: Cone 07 to cone 02. Glossier at the higher cone, i.e. 02.

(b) Low Fire Glaze #1 Cone 04

Units are expressed by dry weight, i.e. ounces or grams.

Frit 3498	91
Zinc Oxide	4
Kaolin	5
	100

i. Mazarine Blue - Cobalt Oxide 2%
ii. Sea Green - Copper Oxide 3%
iii. Green - Chrome Oxide 2%
iv. Green - Copper Carbonate 3%
v. Treacle Brown - Iron Oxide 10%
vi. Yellow - Antimony Oxide 2%
vii. Amber - Rutile 5%
viii. Brown - Manganese Dioxide 5%

(Percentages refer to total dry weight.)

(c) Low Fire Glaze #2 Cone 02 - 04

		For 1 gallon of mix try:
Frit 3498	56.7	6 lbs.
Whiting	5.5	1 lb.
Feldspar	30.6	3½ lbs.
China Clay	7.2	1 lb.
	100.0	

To secure a matte glaze, try adding: Barium Carbonate 6 - 12%
Calcined Alumina 7 - 10%

To get white, add 8% tin oxide or 15% opax to the original recipe. To get other colors, add oxides similar to glaze recipe #1 above.

References

Moseley, Johnson, Koenig, *Crafts Design.*
Nelson, *Ceramics.*
Rottger, *Creative Clay Design.*

UNIT ON CRAFTS - II FABRICS

The contemporary approach with regard to the use of materials has opened the door for creativity. Fabric making and textile printing are now exciting areas of craft involvement. In the Arts 10 course, the emphasis has been placed on exposure and, although the technical aspects will have to be introduced, the instructor can create interest as well as instil enthusiasm by drawing the students' attention to the creative possibilities. With the use of slides, films, and catalogues, one should be able to give a clear indication of the possibilities and create immediate interest and enthusiasm.

Students should be made aware of the use of fabric in furnishing the home, in decorating office buildings and in everyday wearing apparel. A study of the variety and types of fabrics could be included. Information, on working with fabrics can be found in Chapters 4 and 5 of the book entitled, *Crafts Design*. Not all aspects of each craft approach are covered and the teacher will have to turn elsewhere for assistance in some of the other areas that may interest the class. Examples of fabric and fabric decoration in the various periods of art history may be found in *Design Through Discovery*, Chapter 12. The teacher may wish to present these crafts as they are outlined in the book, weaving or fabric making first and decorating of fabric second. This may help the class to understand and relate the technical and creative possibilities.

This course does not allow for investigation in depth and the teacher is well advised to plan, in advance, an effective exposure program, to relate to the students the endless possibilities in these crafts.

References

Amon, Rawson, *Handcrafts Simplified*.

Bevlin, *Design Through Discovery*, Chapter 12, 14.

Moseley, Johnson, Koenig, *Crafts Design*, Chapter 4, 5.

UNIT ON CRAFTS - III METAL

Metal crafts should provide a satisfying form of expression, capable of limitless creative possibilities. It is hoped that the articles fashioned may be a result of intelligent analysis of functional requirements, aesthetic perception, and sensitive executions. In the interests of economy, students' initial experiences could be in creating small items such as jewellery.

Craftsmanship and skill in shaping, joining and decorating various metals is desirable, yet the purpose of this unit should be considered as mainly experimental. The student's personal creativity should be fostered by combining practical information on materials, tools, and techniques with stimulating ideas drawn from nature or from the world of art.

Although pre-planning should be encouraged, it will be necessary to work with the metal to realize its limitations and possibilities. The difficulty of the project and the intricacy of workmanship will be dictated by the experience of the craftsman and also by the tools and equipment available. Well-ordered decoration should follow the rhythm of the form and be an organic part of the structure.

References

Amon, Rawson, *Handcrafts Simplified.*

Moseley, Johnson, and Koenig, *Craft Design,* Chapter 9.

Crafts: (Pottery, Fabrics, Metal)

Films Available from the Audio Visual Services Branch

- Tk-1332 *How to Make A Simple Loom and Weave*
- Tk-1463 *Cavalcade of Fibres*
- Tk-2046 *Arts and Crafts of Mexico*
- * *Craftsman of Canada*
- * *Crafts of My Province*

Films Available Through the Department of Extension

- *French Tapestries Visit America*
- *Artisans of Florence*
- *Craftsman of Canada*
- *Crafts of My Province*
- *The Story of Peter and the Potter*

*May be ordered by title from the Audio Visual Services Branch.

UNIT ON PRODUCT DESIGN

"We must accept the existence of educational institutions as transmitters and maintainers of the taste and teachers as influential 'tastemakers' whether they want to acknowledge the role or not. Teachers are very potent cogs in the machinery. They either support or condemn general ideas, setting up characteristic patterns of acceptance, rejection or indifference and in so doing, create an atmosphere in which particular students' tastes flower, become stagnant or atrophy."

Irving Kaufman [1]

Advertising art has existed since 3000 B.C. when the ancient Babylonians used pictures to advertise their wares. Advertising design reflects the times and there never has been a period with so much competitive advertising as the twentieth century. Too often one relies on brighter colors, bigger lettering and flashier signs. The student should realize the importance of good design to the product.

This unit provides opportunities for the student to study advertising media as well as packaging and display. Reference material for this unit will be found in chapter five of *Art Today*, by Faulkner, Ziegfeld, and Hill. Additional material is available in chapter sixteen of *Design Through Discovery*, by Bevlin, and in all four volumes of the *Looking and Seeing* series.

Another aspect of this unit is the designing of the manufactured consumer goods. In the designing of all consumer products, whether it be a door-knob or a building, the architects, engineers or designers must understand the fundamental problems of function, structure and total appearance, as well as selection and handling of the materials. Although the utilitarian aspect plays an important part in the design of furniture, functional design with an eye on the human aspect must be approached consciously as a desirable element by the designer. Excellent material for this portion of the unit is available in Part II of *Art Today*, or in various chapter of *Design Through Discovery*, and the *Looking and Seeing* series. Teachers could also make use of the charts, booklets, and filmstrips prepared by the National Industrial Design Council, Ottawa, in co-operation with the National Film Board of Canada.

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[1] Kaufman, Irving, *Art and Education in Contemporary Culture*, The Macmillan Company, New York, 1966. Page 382.

References

Bevlin, *Design Through Discovery*.

Faulkner, Ziegfeld, and Hill, *Art Today*.

Rowland, Kurt, *Looking and Seeing Series*.

Films Available from the Audio Visual Services Branch

- * *Design for Today*
- * *D for Design*

Films Available Through the Department of Extension

- *Design for Today*
- *D for Design*

* May be ordered by title from the Audio Visual Services Branch

UNIT ON INDIVIDUAL PROJECTS *

Since interests vary, it is felt that a unit of study should be given during which the student chooses his own project or projects. This would be an outgrowth of experiences he has enjoyed during the preceding units studied. Depending on the activity chosen, he may complete one or more projects; however, it would be expected that a deeper involvement and greater understanding in the use of a particular medium will be achieved. Along with the completed project will be a research study to involve the student to an even greater degree in the area of his special interest.

This would mean that some students will be involved in painting or sculpture while others might be working in printmaking, crafts or product design. In any case, the student should be allowed to make his own choice as to the area of study and should be expected to pursue that area in some depth.

Students might refer to "Studio Projects" at the end of each chapter of *Design Through Discovery*, by Bevlin for suggested research. These are but guidelines and it is paramount that each student chooses his own project.

References

Bevlin, *Design Through Discovery*.

* The projects developed during this unit are in addition to those projects completed by the students during the other units of the course.

SUPPLEMENTARY REFERENCE BOOKS

NOTE: Prices subject to change without notice.

Amon-Rawson, *Handcrafts Simplified*, McKnight & McKnight, Bloomington, Illinois, 1961, $7.00.

Ball, F. Carlton and Janice Lovoos, *Making Pottery Without A Wheel*, Reinhold, 1965, $9.95.

Baranski, Matthew, *Graphic Design: A Creative Approach*, International Textbook, 1960, $7.50.

Bates, Kenneth F., *Basic Design*, World Publishing Co., New York, 1960, $5.65.

Bates, Kenneth F., *Enamelling Principles & Practice*, World Publishing Co., New York, 1951, $4.50.

Central Mortgage and Housing, *Choosing a House Design*, Ottawa, 1967 (free on request).

Davidson, Morris, *Painting With Purpose*, Prentice-Hall, 1964, $5.95.

Kenny, John B., *Ceramic Sculpture*, Chilton, 1953, $5.35.

Krevitsky, Nik, *Batik: Art and Craft*, Reinhold, 1964, $5.50.

Morman, Jean Mary, *Art: Of Wonder and A World*, Art Education Inc., 1967, $3.50.

Myers, Bernard, *Sculpture: Form and Method*, Reinhold, $4.95.

Nelson, Glen C., *Ceramics*, Holt, Rinehart, Winston, Toronto, 1966, $7.50.

Nicolaides, Kimon, *The Natural Way To Draw*, Houghton-Mifflin Co., Boston, 1941, $5.00.

Patterson, Henry and Ray Gerring, *Exploring With Paint*, Reinhold, 1964, $7.25.

Rottger, Ernst, *Creative Clay Design*, Reinhold, 1963, $5.50.

Russ, Stephen, *Fabric Printing By Hand*, General Publishing Co., 1965, $6.60.

Thiel, Phillip, *Freehand Drawing*, University of Washington Press, 1965, $4.95.

Thompson, Beatrice, *Drawings By High School Students*, Reinhold, 1966, $8.50.

Van Dommelen, David B., *Decorative Wall Hangings*, Funk & Wagnalls, 1966, $8.50.

Wilson, Robert C., *An Alphabet of Visual Experience*, International Textbook, 1966, $7.55.

Winter, Edward, *Enamelling For Beginners*, Watson-Guptill, 1962, $8.50.

EXPENDABLE SUPPLIES: a suggested list

General Use
- Pins, thumb tacks, staples
- Scotch tape, masking tape
- Plastic glues and adhesives
- Rubber cement and thinner
- Felt pens for display work
- Threads, strings
- Shellac
- Assorted papers - newsprint, white drawing, manilla, construction, tissue, wax paper, stag, millboard, corrugated paper, building paper
- Collection of "found" materials

Drawing Supplies
- Crayons
- Pastels
- Chalk
- Charcoal
- Conté
- Pens and drawing inks

Painting Supplies
- Brushes - assortment of - large, flat, bristle (stiff) $\frac{1}{2}$" - 1"
  - large, round hair (soft) $\frac{1}{4}$" - $\frac{1}{2}$"
- Paint - tempera (powder, block or liquid), water colors, oils, acrylics, house paints (latex and oil) (as deemed necessary)

Printmaking
- Linoleum
- Printing inks (water soluble)
- Silkscreen transparent base, oil colors
- Silk for screens

Sculpture
- Papers and card, wallpaper paste
- Asbestos powder and/or vermiculite
- Plaster of paris
- Wire: stovepipe, 12g., 14g., 18g.
- Wood
- Sandpaper

Crafts, Clay
- Clay (pugged or dry)
- Chemicals for glazes
- Kiln wash, pyrometric cones

Crafts, Textiles	-	Unbleached cotton
	-	Burlap
	-	Dyes, wax, string, fabric paints
	-	Yarns (wool and cotton)
Crafts, Metals	-	Copper, aluminum or zinc sheeting
	-	Copper enamelling supplies
	-	Metal cleaners and acids for etching

BASIC EQUIPMENT	-	a suggested list of non-expendable small tools and equipment
Art Room Library	-	Basic set of art books, selected art magazines
General Use for Art Program	-	24" Paper-cutter
	-	Large size waste-paper baskets or trash-cans
	-	Wide brushes (utility)
	-	Yard-sticks
	-	Large scissors
	-	Large sponges, pails and basins
	-	Heavy-duty stapler
	-	Mat knives with blades, utility knives
	-	Assorted basic hand tools - hammer, screw-drivers, hand saw, pliers, coping-saw
Painting Equipment	-	24 mixing trays
	-	24 inexpensive palettes
	-	Palette knives
Sculpture	-	Modelling tools
	-	Wood chisels and gouges
	-	Mallets
	-	Wire cutters
	-	Tin-snips, files, rasps
	-	Clamps or vises for holding work
Printmaking	-	Lino and wood carving tools
	-	Brayers (rollers) variety of sizes
	-	Silk-screen frames and squeegees
	-	Simple press
	-	Print-drying rack
	-	Inking plates - (glass, metal or lino) 12" x 12"
Crafts, Clay	-	Decorating and modelling tools
	-	Rolling pins, sponges
	-	Canvas cover for craft table (optional)
	-	Decorating wheels
	-	Kiln
	-	Kiln furniture
	-	Plastic garbage-cans for clay storage
	-	Plastic pails with lids for glazes
	-	Plaster bats
Crafts, Textiles	-	Hot-plate, iron, pots and frames for batik
	-	Bodkins, needles for stitchery
	-	Simple hand-looms or improvised looms for weaving
	-	Stencil brushes - assortment

Crafts, Metal

- Basic metal tools - saws, blades, files, sandbag, aviation shears, chasing hammers, anvil
- Enamelling kiln and equipment
- Soldering iron
- Sheet of asbestos board, asbestos mitts.

NOTE: The possibilities of improvising and inventing should not be overlooked.

DESIRABLE FACILITIES: - an art room for twenty four students

Location: Ground floor with access to truck deliveries (if possible)
Double doors on classroom

Size: 75 to 100 sq. ft. per student including storage, power equipment, etc.

Facilities and Installations:

1. Lighting
   - North exposure preferably
   - Fluorescent 100 ft. candle, suspended

2. Wiring
   - Must be 110 and 220 (or 110 with 20 amp if small portable kiln is used) with several electrical outlets.

3. Sinks
   - Two peninsular or island units with sand traps

4. Blackout Facilities

5. Chalkboard
   - (min. 4' x 4')
   - or Whiteboard (min. 4' x 4') also serves as projection screen

6. Display Area
   - Tackboard in all available space
   - 3 adjustable shelf brackets embedded in tackboard for 3-D display
   - An assortment of wall brackets and shelves
   - Tack strip with hooks
   - Ceiling hooks for hanging displays (mobiles)
   - Lighted display case with lock

A. Reference Area

1. Table and chairs, or a few study carrels
2. Book-case and magazine rack, adjustable shelves
3. Cabinet for prints, slides, artifacts

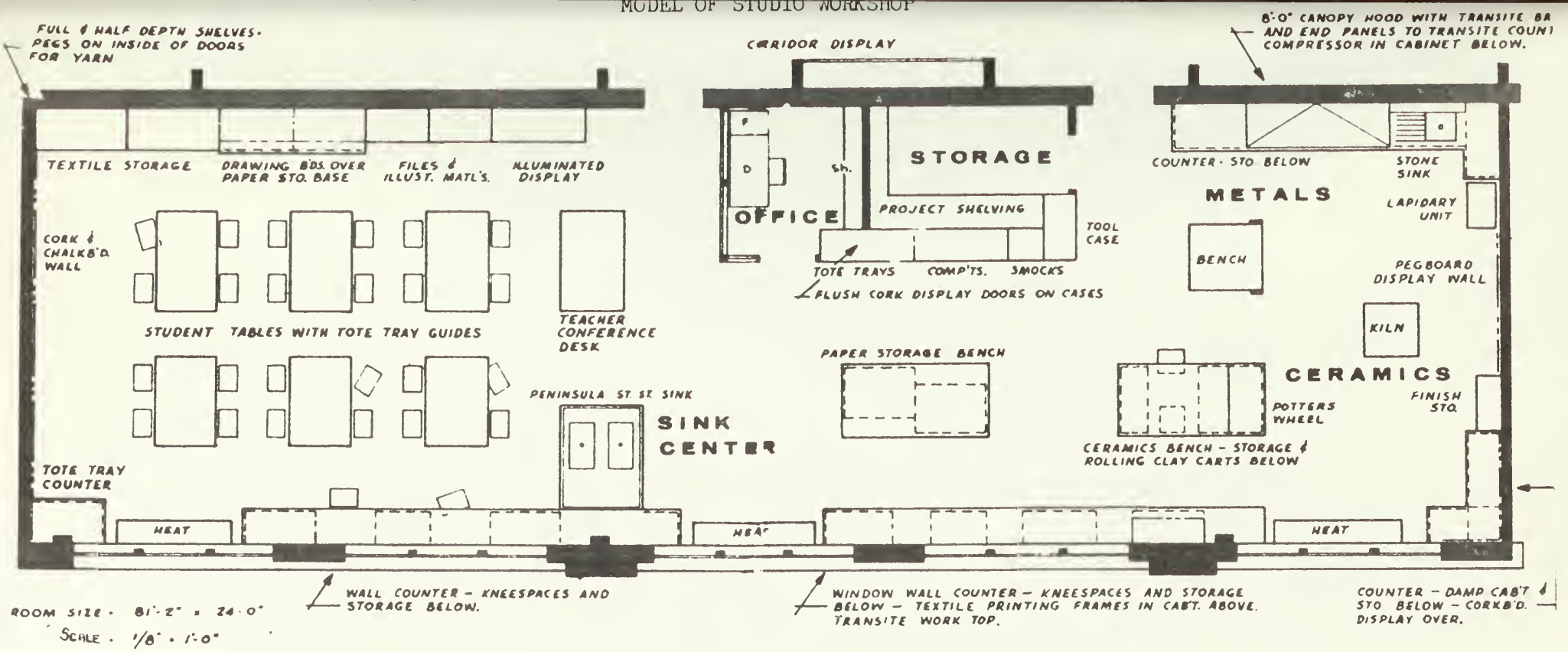
B. General

1. Preparation - demonstration table and chair
2. File cabinet
3. Walk-in supply room with:
   - horizontal compartments e.g. large sheets of paper
   - vertical compartments - student work kept for exhibits, prints, display materials
   - shallow shelves - paper storage
   - cabinet shelves and drawers: yarns, fabrics, dyes, jewellery findings
4. Storage for clean-up materials - brooms
5. Bin storage - clay, plaster, etc.
6. Tool panels
7. Drying rack and storage for drawing boards and easels

C. Student

1. 6 work tables - preferably craft tables (40" high, 40" x 59½" surface with shelves or brackets to accommodate tote drawers and stool brackets)
2. 24 stools (28" high for 40" tables)
3. 1 low work table with four stools
4. 1 carpenter's bench with vises (1 wood and 1 metal)
5. 24 drawing boards about 20" x 26" - ½" plywood
6. 24 painting boards about 20" x 26" - wallboard
7. 24 clips (bulldog type)
8. 4 standing easels
9. 24 hook-on easels (desk type)
10. Counter work-space, with storage beneath, along one wall - to augment craft tables.
11. Horizontal storage (drawers for flat work) to accommodate pieces 30" x 40".
12. Tote drawers for student work, materials and personal tools. (If tote drawers are used, one will be needed for each student in each art class - fishing tackle boxes might be used.)
13. Shelving near the door - for students' books, and tote drawers
14. Open shelves - lab. supplies, glazes, paint, glue, inks, dyes
15. "Damp" cupboard - drying clay, etc.

MODEL OF STUDIO WORKSHOP


FULL & HALF DEPTH SHELVES. PEGS ON INSIDE OF DOORS FOR YARN
CORRIDOR DISPLAY
8'-0" CANOPY HOOD WITH TRANSITE BA AND END PANELS TO TRANSITE COUNT COMPRESSOR IN CABINET BELOW.
TEXTILE STORAGE
DRAWING BDS. OVER PAPER STO. BASE
FILES & ILLUST. MATL'S.
ILLUMINATED DISPLAY
STORAGE
OFFICE
PROJECT SHELVING
TOOL CASE
TOTE TRAYS
COMP'TS.
SMOCKS
FLUSH CORK DISPLAY DOORS ON CASES
COUNTER - STO. BELOW
STONE SINK
METALS
LAPIDARY UNIT
BENCH
PEGBOARD DISPLAY WALL
CORK & CHALKB'D. WALL
STUDENT TABLES WITH TOTE TRAY GUIDES
TEACHER CONFERENCE DESK
KILN
PAPER STORAGE BENCH
CERAMICS
POTTERS WHEEL
FINISH STO.
PENINSULA ST. ST. SINK
SINK CENTER
CERAMICS BENCH - STORAGE & ROLLING CLAY CARTS BELOW
TOTE TRAY COUNTER
HEAT
HEAT
HEAT
WALL COUNTER - KNEESPACES AND STORAGE BELOW.
WINDOW WALL COUNTER - KNEESPACES AND STORAGE BELOW - TEXTILE PRINTING FRAMES IN CAB'T. ABOVE. TRANSITE WORK TOP.
COUNTER - DAMP CAB'T & STO BELOW - CORK B'D. DISPLAY OVER.
ROOM SIZE - 81'-2" x 24'-0"
SCALE - 1/8" = 1'-0"

This single, all-purpose Art Studio Workshop is two-room in nature. It is planned to accommodate the entire class individually in either the Fine Arts Area or the All Crafts Area. Each of these areas is complete and may be used independently. The entire Art Studio is also used as a single facility.

Note how the sink center is ideally located to serve as a divider between the Fine Arts and All Crafts Areas, yet is perfectly located for use by students working in either area. The Teacher's Office and Central Supply Area also serve this purpose.

Every art activity from design and planning to industrial processes and applications can be accommodated in this plan. Note how emphasis in art activities such as textiles, metals, and others are reflected in the selection of equipment.

It is hoped that this example of art room planning, which shows one of the many ways in which art rooms can be designed, will be of some help to all those engaged in solving problems of planning effective facilities for art instruction.

Taken from: *Planning Facilities For Art Instruction* ($2.00

National Art Education Association
1201 Sixteenth Street, N.W.
Washington 6, D.C. U.S.A.

(This booklet has a number of excellent suggestions and plans for art rooms and may be obtained on written application.)

N 365 C2 A325 1968 GR-10
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CURRICULUM GUIDE

For Reference

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